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ABSTRACT

This paper gives practical suggestions for the ESL (English as a Second Language) teacher who must prepare adult foreign students for academic life in the United States. The paper is based on activities carried out at the English Language Institute of the University of Pittsburgh. It is divided into three sections, according to language skills: speaking, reading, and writing. For speaking, the basic grammar text used is Mary Bruder's "MMC: Developing Communicative Competence in English," which consists of dialogues and mechanical and communicative drills. The complementary texts are Kettering's "Developing Communicative Competence: Interaction Activities in English as a Second Language" and Paulston, Britton, Brunetti, and Hoover's "Developing Communicative Competence: Role Plays in English as a Second Language." Kettering's book contains three basic types of activities: social formulas and dialogues, community-oriented tasks, and problem-solving activities. "Role Plays" contains exercises where the student is assigned a fictitious role from which he has to improvise some kind of behavior toward the other characters in the exercise. Pronunciation is taught with a sound-symbol approach. The reading program is still in an experimental stage, but an integral part of it is teaching advanced grammatical patterns for decoding only. A set of materials for controlled composition is being developed for the teaching of writing. Several samples are provided. (CFM)

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"EDUCATIONAL ACTIVITIES":

PRACTICAL IMPLICATIONS FOR THE CLASSROOM

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The following discussion was originally Part II of a report prepared for a meeting held in Paris in September, 1975 of the UNESCO Meeting of Experts on the Diversification of Methods and Techniques for Teaching a Second Language. Part I of the report, Teaching English to Speakers of Other Languages in the United States, 1975: A Dipstick Paper, has been published jointly by the ERIC Clearinghouse on Languages and Linguistics and TESOL (Teachers of English to Speakers of Other Languages) and may be obtained through the ERIC system (ED 129 071) or from TESOL, 455 Nevils Building, Georgetown University, Washington, DC 20057 at $1.00 per copy.

II. "EDUCATIONAL ACTIVITIES": PRACTICAL IMPLICATIONS FOR THE CLASSROOM

The major part of my educational activities in TESOL concerns the English Language Institute of the University of Pittsburgh. ELI, Pitt is an intensive English training program, one of twenty CIEP (Consortium of Intensive English Programs, National Association of Foreign Student Affairs) members. The major objectives of ELI and other similar centers is to prepare adult foreign students for academic life in the United States. All of our activities are influenced by the fact that in six months we have to enable a student who comes to us with barely one word of English to do academic work. With such pressure of time, maximum efficiency of learning becomes the all overruling criterion. None of us at the Institute doubt that there are other successful ways of teaching languages, but we are also reasonably certain that for our situation with adult, literate, academically oriented students our ways work best. It should, however, be pointed out they are not the ways we would teach children or semi-literate immigrants or slow high school students. A detailed account of our methods of teaching can be found in Paulston and Bruder, Teaching English as a Second Language: Techniques and Procedures and Paulston and Bruder, From Substitution to Substance.[78]

A final comment by way of explanation. The staff of ELI cooperates intensely in all aspects of the program, and so invariably as director of ELI, my own educational activities are so closely linked with those of my staff's that I prefer to discuss the experimental activities of the ELI staff rather than just my own. The following discussion is organized according to the language skill involved in the activity.

A. SPEAKING

1. Mary Bruder's MMC: Developing Communicative Competence in English, which I mentioned previously, is based on the conceptual framework of language teaching which I outlined in two articles "A Classification of Structural Pattern

Drills" and "The Sequencing of Structural Pattern Drills."[79] It no longer can be considered experimental (an Ohio State dissertation[80] established the efficacy of the conceptual framework), but I would very briefly like to expound on its basic principles.

The text is our basic grammar text. The students are first exposed to the patterns they are to learn for each lesson in natural context (dialogues). Next follow one or more mechanical drills like the following for fluency practice the purpose of which is for the students to learn the formal aspect of the pattern:

when/where

Model: The runner has to run when the batter hits.
The coach stands where the batter can see him.

1. Ml Rep: John saw the game when he was in Chicago.

Sub:	S:
Bill	Bill saw the game when he was in Chicago.
went to	Bill went to the game when he was in Chicago.
the theater	Bill went to the theater when he was in Chicago.
New York	Bill went to the theater when he was in New York.

cont.

2. Ml Rep: I told him where he could find his friend.

Sub:	S:
get a good meal	I told him where he could get a good meal.
get a bus	I told him where he could get a bus.
make a phone call	I told him where he could make a phone call.
get a bus schedule	I told him where he could get a bus schedule.

cont.

GENERALIZATION
When introduces clauses referring to a time; where introduces clauses referring to a place. Do not confuse these with question words--the word order is the same as in statements.

Wh Question: Where can he get tickets?
Clause: I don't know where he can get tickets.

Use Present or Present Perfect tense following when to express future time:
He'll come when he has time.
He'll come when he has written the paper.

In contrast to while (duration of action), when usually refers to an action at a point of time.

While I was watching TV, the earthquake struck.
I was watching TV when the earthquake struck. [81]

Next the target patterns (or target pattern and previously learned patterns) are contrasted for functional discrimination, i.e. the difficulty of, say, the present progressive lies not in learning the form of it but when and when not to use it, in the functional aspect:

M1T

T:	It happened while I was watching the game.	S:	I was watching the game when it happened.
	She broke her leg while she was skiing.		She was skiing when she broke her leg.
	I had an accident while I was driving home from school.		I was driving home from school when I had an accident.
	The child ran in front of the car while John was coming down the street.		John was coming down the street when the child ran in front of the car.
	The boat sank while we were sailing down the river.		We were sailing down the river when the boat sank.

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Next follow meaningful drills. In the mechanical and mechnaical-testing drills there is only one correct answer possible and those drills are usually conducted chorally. In the meaningful drills the response may be correctly expressed in more than one way and they are therefore not suitable for choral drill. There still is a right answer and the student is supplied with the necessary information for answering, like in this drill:

M2

T:	She fell during the party.	S:	She fell while (we were at the party) (they were having a party) (she was on her way to the party).
	She fell during the trip.		She fell while (we were on a trip) (she was taking a trip).
	She fell during our vacation.		
	She fell during my visit.		
	She fell during the storm.		
	She fell during the game. cont.		

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These drills are followed by communicative drills in which the student adds <u>new</u> information to the classroom, he communicates something of his own:

C T: Imagine your favorite {place / time.} What's it like?

S: (It's a place where there is not pollution.)
(It's a time when there are no tests or homework or English classes.)

What were you doing when {the typhoon hit? / the men landed on the moon?}

What were you doing/thinking while {the men were walking on the moon? / you were waiting for news of ( )?[84]

All of the structural patterns which are studied follow such an MMC sequence. There is minimum emphasis on the mechanical drills (much of that work is done in the language laboratory) although we do believe firmly in their necessity, however brief. The major emphasis is on the communicative aspects of the activity, during which incidentally the students are rarely interrupted with corrections unless they would produce a serious mistake on the very target pattern, and much of that correction is by unsolicited peer teaching.

2. Our concern for teaching communicative competence has led to the very recent publication of two complementary texts: Kettering's Developing Communicative Competence: Interaction Activities in English as a Second Language[85] and Paulston, Britton, Brunetti, and Hoover's Developing Communicative Competence: Role plays in English as a Second Language,[86] with which we have experimented very successfully in the Institute during the last year. We believe that learning specific sounds and patterns through drills does not necessarily entail the ability to use them, and our students need practice in using the linguistic forms for the social purpose of language. There is experimental evidence that this is a necessary step in efficient language learning so we incorporate it in the teaching process.

There is one set of procedures which holds for all of the communicative interaction activities, and which I cannot emphasize strongly enough. There should be no correction from the teacher during these activities. If the basic teaching point is getting meaning across, the students have achieved the objectives

of the exercise if they succeed in doing so. It is inhibiting, hampering and frustrating beyond belief to be consistently checked and corrected when one is struggling with ideas in another language. On the other hand, the teacher helps with vocabulary, grammar and pronunciation, when the students ask him as they frequently do. The students should very early on be taught phrases for talking themselves out of trouble: phrases like "How do you say this in English?", "Is that right?","What's the word for the thing that...?" are very useful to know. What we do in the Institute is that the teacher writes down the worst horrors he hears, and then the class spends five or ten minutes after the exercise in a friendly post-mortem. We concentrate on clearing up idiom and vocabulary confusion, and it is elementary psychology but nevertheless effective to point out good word choices and expressions too.

a. There are three basic types of activities in Kettering's Interaction Activities: social formulas and dialogues, community oriented tasks, and problem solving activities. The social formulas and dialogues in the unit on "Establishing and Maintaining Social Relations" covers such speech encounters as greetings, parting introductions, excuses, compliments, complaints, hiding feelings, etc. It is very difficult to lie, to complain, and to turn someone down for a date in another language, and our student need to be taught how to do this in an appropriate manner. These are exercises deliberately designed to develop communicative competence as in this section on "Excuses and Apologies":

EXCUSES AND APOLOGIES[87]
(abbreviated)

I. Phrases

A. Formal

1.	Excuse me, please Pardon me. I'm very sorry. I'm sorry. I beg your pardon.	Of course. Certainly.
2.	Excuse me for being late. I'm sorry I'm late Excuse me for a moment please.	That's quite alright. Think nothing of it.

I'm sorry I forgot to {call. / come.}
I'm sorry I didn't {answer your letter. / inform you.}
I'm sorry, but I must leave early.

B. Informal

1. Sorry I'm late. — It's O.K.
Sorry I forgot to {call. / write. / come / tell you.} — Don't worry. / Sure.
Just a minute. I'll be right back. — It's alright.

II. Dialogues

A. Formal

1. A: Miss Larson?
B: Yes?
A: Please excuse me for losing my temper in class yesterday.
B: That's quite alright. Was something troubling you?
A: Yes. I had just gotten a letter from a friend of mine and I guess I was more upset than I thought.

B. Informal

1. A: How was your vacation, Maria?
B: I had such a good time, I hated to come back.
A: Did you get my postcard?
B: Yes, thanks. And I meant to write to you too but I was just so busy! I'm sorry.
A: That's O.K. I knew you probably didn't have much time.

2. A: I'm glad you're still here! Sorry I'm so late.
B: Don't worry. The bus hasn't come yet.
A: I was just walking out the door and the phone rang. It was my mother and...well, you know how my mother talks!
B: I'm surprised you aren't later!

III. Situations

A. Structured

1. A: How was your vacation?
B: Great. Hey, thanks for the postcards.
A: Sure. But I didn't get any from you!
B:

B. Semi-Structured

1. A: Hey, where were you last night?
B: I was waiting for you to call to tell me what the address was.
A:
B:

2. A: What'd you get so angry at me for this morning?
   B:
   A:
   B:

C. Unstructured
   1. You're in class and suddenly you don't feel well.
   2. You are at a friend's house for dinner. You must leaver early to study for a test for the next day.
   3. You told Fred you would come over to study with him last night, but you forgot. He sees you and asks you why you didn't come.

In all of these activities, there is a progression from tightly controlled language use, where the student is learning the social formulas to a situation where he can use them. The phrases and the dialogues lend themselves well to work in the language laboratory, but it is important that the teacher spends some time in the initial presentation of the section in explaining the meaning, the connotations, and the sorts of situations in which one would use the various expressions, an introductory mixture of Emily Post and sociolinguistics as it were. Note section IB. In all of these encounters, the students are taught a formal and an informal way for apologizing, saying thank you, etc. I doubt that one can systematically teach style variation in all areas of language, but we <u>can</u> teach our students to be sensitive to levels of style so that noting such levels becomes part of their language learning strategies.

Community Oriented Tasks are sets of exercises which compel the student to interact with native speakers outside the classroom. The teaching point here is twofold: (1) communicative participation in the community in what Stevick would call "real" situations and (2) (and this is what assures their success) the collection of highly relevant and needed information. Here is an example:

THE BANK[88]

1. What is a checking account? A savings account?
2. Can you take money out of a savings account at any time?

3. What is interest? What bank gives the highest interest rate in Oakland*? What is 'compounding' of interest? What is the difference between interest compounded daily, monthly, quarterly, bi-annually, annually? Which gives you the most money?

4. What does 'withdrawal' mean? 'Deposit'?

5. What is 24 hour banking? Does the Oakland Pittsburgh National Bank (next to the Book Center) have 24 hour banking?

6. How do you open an account?

7. If you take out a loan, do you want a high interest rate or a low interest rate? Why?

8. There are three types of checking accounts:
   a. minimum balance
   b. 10¢ a check
   c. free checking
   What are the differences between these three kinds? Advantages and disadvantages?

9. What happens if you 'overdraw'?

10. What other services do banks provide besides the above?

*(All place names must be changed to local names.)

The assignment is handed out in class, and the topic explained in general terms. Then it is up to the students to find the answers outside of class. After a reasonable amount of time, they report their findings to the rest of the class. An alternative to oral reports is to have them act out their answers in a role play, like this one:

ROLE PLAYING: THE BANK [89]

SITUATION: Alfred Newman has just moved to Pittsburgh and has gone to the Pittsburgh National Bank to open both a checking account and a savings account. He must answer questions asked by a bank employee who types out the information. He has a check for $5000 which he wants to put in the savings account and his first pay check for $289.35 with which he will open the checking account.

ROLES: Alfred Newman - young man who has just moved to Pittsburgh.
Tilda Thompson - bank employee.

USEFUL EXPRESSIONS:

Alfred "I just moved to Pittsburgh."
"I would like to open a bank account."
"I have two checks to deposit."

Tilda "Good morning. May I help you?"
"I need your name, address, etc."
"Let me have your checks and I'll deposit them for you and bring your receipts."
"What type of checking account do you want?"

INFORMATION NECESSARY TO OPEN BANK ACCOUNTS:

A. Checking account
   1. Name, address, phone number.
   2. Occupation and employer.
   3. Individual or joint (with wife, parent, etc.) account.
   4. Type
      a. Regular - no minimum balance, free checks.
      b. Deluxe - personalized checks, service charge for each check deducted from balance each month (10¢/check). $300 minimum balance.

B. Savings account
   1-3 Same as for a checking account.
   4. Social Security Number.
   5. Pays 5% a year interest.

The role play should then be followed by a discussion session where the students may ask questions on matters that seem unclear to them. It is absolutely vital that the topic is relevant to the students needs. An automobile exercise is of no use to students who have no intention of driving or buying a car, but it is one of our most successful exercises with those students who do.

Problem solving activities are just what they sound like; the students are presented with a problem and some alternative solutions from which they have to choose one. The following exercise from Kettering contains directions for use as well:

A CAMPING TRIP [90]

You are going on a three day camping trip up in the mountains. You will carry <u>everything</u> you need for the three days on your back. Since you are going into the mountains, it will be cold. This kind of trip is called a pack trip because you walk and carry everything you take with you on your back in a bag called a 'pack'. You have decided that you can't carry more than 25 pounds on your back comfortably. You made a list of things you want to take with you but they add up to more than 25 pounds. Now you have to read your list and include only the most important items. Remember they cannot add up to more than 25 pounds including the pack. Also remember that you will not see anyone for the three days and must include everything you need in order to survive.

You must come to a decision in your groups (and be sure you add up weights so they don't total more than 25 pounds). You must be able also to tell why you chose each item. There is no one correct list although certain items must be included on each list. When you have finished your list, choose a representative from your group to present your list to the other groups. You may challenge or be challenged by another group to tell why you chose an item so be sure you can justify each item.

If you don't understand the meaning of any item, you may ask your instructor.

LIST:

6 lb. sleeping bag
3 lb. pack
1 lb. pillow
6 oz. small book to record what you see
8 oz. swimming suit
4 oz. dish soap
4 oz. toothpaste
2 oz. tooth brush
1 lb. pot to cook in
1 lb. flashlight
1 lb. rain jacket
3 lb. extra pair of shoes
6 lb. water container (full of water)
4 lb. camera
6 lb. 3-day supply of food
12 oz. plate, fork, knife, spoon
12 oz. insect repellent
2 lb. extra set of clothing
3 lb. fishing pole
6 oz. towel
1 oz. matches

16 ounces = 1 pound; oz. - ounce; lb. = pound

I used this exercise when I taught in Sweden in 1974, and it was my first successful effort at getting my students to talk freely. They protested at once that one should not go alone into the mountains, laughed aloud at the notion of a swimming suit, pointed out to me who had not thought of it that you don't need any insect repellent when it is cold in the mountains because then there are no insects. My quiet Swedes became positively talkative, and it illustrates a basic principle of these exercises; the closer you can come to the students' interests and prior experience, the more successful the exercise will be. Being Swedes, all of my students had been on camping trips, and they knew what they were talking about.

As a final remark on these activities, I'd like to qualify an earlier point. I said that the teacher should not correct, but you normally get a lot of peer teaching and correction in these activities, and that is as it should be. It may seem like correction, but actually the students only help when some one gets stuck or if they don't understand. The emphasis is on putting meaning across, not on

linguistic forms.

b. The Role plays contain exercises where the student is assigned a fictitious role from which he has to improvise some kind of behavior towards the other role characters in the exercise. I am not considering the acting out of set dialogues or plays as role play, nor the acting out of dialogues and plays written by the students themselves. In some role plays, as the one on opening a bank account above, the student may simply be assigned the role of playing himself but then you have a simulated situation rather than real role play. The two basic requirements for role play, as I see it, is improvisation and fictitious roles.

Role play can be very simple and the improvisation highly controlled, or it can be very elaborate. It is primarily a matter of student proficiency which one chooses. Certainly role play can be used in beginning classes.

The format of a role play consists of three basic parts: the situation, the roles, and useful expressions. Occasionally a section on background knowledge is needed for advanced role play. The Situation sets the scene and the plot, i.e. explains the situation and describes the task or action to be accomplished - again the task can be very simple, such as a telephone call, or very elaborate as settling a complex business deal. The situation is a good place to include specific cultural information if that is part of the objectives of a given role play.

The Roles section assigns the roles, the list of characters. The roles should all have fictitious names; it aids the willing suspension of disbelief. Here one needs to include such information as personality, experience, status, personal problems and desires, and the like. A role can be very simple, merely a skeleton name and status, or quite elaborate.

In Useful Expressions we put the linguistic information, primarily expressions, phrases, and technical vocabulary (an efficient way to teach vocabulary) but certainly grammar patterns which are necessary also fit in here, e.g. wh-questions for an

interview situation. We try to incorporate as much socio-linguistic information as possible in this section. In one role play about a car accident, the wife of one driver is angry with both the police and with the young boy who hit their car. It can be useful to know how to express anger with a policeman in an acceptable manner, and in this section we deliberately try to incorporate style and mood variation in language.

Background Knowledge is occasionally an essential section. It is no good at all to ask students to act out roles which demand a general knowledge they don't have. In order to act out a school board meeting on open classrooms, a town meeting on local industrial pollution, or a newspaper interview on the problems of the aged, the students must have subject matter information prior to the role play. It need not be complicated at all, a short reading assignment, a lecture by the teacher or, always appreciated, a guest lecture, a film, etc. But some source of knowledge is necessary, or the role play won't come off.

Here is an example of a roleplay:

THE GROCERY STORY ACCIDENT

I. SITUATION

Robert is doing his weekly grocery shopping. It is Saturday morning and the store is very crowded. As he takes a bottle of pancake syrup off the shelf, a number of the bottles are upset and fall to the floor--breaking two of them.

II. ROLE ASSIGNMENTS

Robert---a college student who is in a hurry. He has syrup all over his jeans, socks, and shoes. Obviously upset, he is in no mood for comments from anyone.

Mrs. Kelso---a middle-aged woman whose suede shoes were splattered with syrup. She accuses Robert of clumsiness and feels he should buy her a new pair of shoes.

Mr. Benson---the store manager, who feels Robert should pay for the two broken bottles of syrup.

Willy---a stock boy, who, at first, thinks the entire incident is very funny, but then, complains because he has to clean up the mess.

III. USEFUL EXPRESSIONS

Robert	(to Mr. Benson)	"Oh, my God!"
		"I don't believe this happened to me!"
		"It was an accident. I'm sorry."
		"If you'd stack the bottles correctly."
		"Why should I pay for them? It wasn't my fault."
	(to Mrs. Kelso)	"I'm sorry ma'am."
		"I think it will wash off."
		"It could happen to anybody. Why should I buy you new shoes?"
Mrs. Kelso		"If you'd pay attention to what you're doing, things like this wouldn't happen."
		"Just look at my brand new shoes. They're ruined."
		"I expect you to buy a new pair for me, young man."
Mr. Benson	(to Robert)	"You're going to have to pay for these (the bottles of syrup), fella."
		"I lose money when things like this happen."
	(to Willy)	"Get a mop and clean this mess up."
Willy		"Man are you a mess!"
		"I'm getting tired of cleaning up after people."
		"Some poeple. Why don't you be more careful?"

STUDENTS NOT PARTICIPATING MUST DECIDE WHETHER OR NOT ROBERT SHOULD PAY FOR MRS. KELSO'S SHOES AND THE BROKEN BOTTLES OF SYRUP.[91]

In some role plays, not all players know the task or strategy of the other players, and the actual role play is preceded by "secret" group work. I'll finish this section on role plays by telling you about one that our students do, written by Dale Britton. It is a courtroom scene; some students have been charged with violations such as screaming and hollering in front of the university dormitory at 2:00 A.M., kicking dogs, or turning over park benches - all actual suits, by the way. Some students are counsel for the defense, others for the prosecution, and the rest are witnesses. They then go into group work planning their defense and prosecution, respectively, of their various cases, but no group knows what the others are planning. They get a lot of legal information, not at all useless for foreign

students, in the process. The day I visited a class doing this role play, the young man charged with screaming and hollering claimed in his defense that he had been attacked by two men, who tried to kidnap him while he was on his way home from the Computer Center, where he had been working, and that he had screamed for help. Subsequent witnesses brought out the fact that he was the son of wealthy parents and a man of staid and studious character. An eye-witness attested to having seen two men fleeing as the police officer approached to make the arrest. The witnesses were subjected to a very tough grilling by the counsel for the prosecution - incidentally a very shy Thai student who rarely spoke in class - but to no avail. The witnesses could not be shaken, and they improvised right along to meet the many questions, designed on the spot to trip them up. The judge's verdict of not guilty was greeted with cheers by the class.

I hope you get the same feeling I had in watching these students, that they were having great fun and that they were very pleased with themselves in being able to follow and handle unexpected arguments in a language they were far from fluent in. As they were struggling with the language in proper court procedure - they knew more about it than I did - they were also processing rules and beliefs of our judiciary system which are basic to our cultural values.

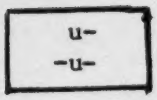
It may seem strange that an Institute for which efficient learning holds such priority would waste students' time on what may look like nothing more than games. On the contrary, we would argue that this is efficient learning, and that all the study of English skills is a waste of time if we don't also teach our students how to function in our culture with those skills.[92]

3. We have experimented for some time now with a sound-symbol approach to teaching pronunciation, basically the same as that used by Allen, Allen and Shute.[93] As a result we teach spelling with pronunciation rather than with writing. After Allen,[94] each vowel sound is labelled with a number, and we have

found this system remarkably helpful for the students. A part of a sample lesson from the still experimental materials of Vernick and Nesgoda will serve to demonstrate:

Practice these words. All of the underlined letters have the #1 sound.

Examples: #1 up nut



Say: up nut dumb mud
us cut but pun

General Rules

Common Spellings:

In monosyllabic words the #1 sound is represented by:

1. u in initial and medial position--except before r or y.

Examples: u
#1 up
nut

In polysyllabic words the #1 sound is represented by:
1. u in initial or medial position before [CC][1]--
except when the first [C] =r.

Examples: u
#1 under
summer

[1][CC] may represent a double consontant letter such as in the word "summer," or two different consonants as in the word "public."

Sight words -o[C]e

Listen as the 2 lists of words are pronounced.

A	B
nut	note
bun	bone
cup	cope

In which column would you put the words some and come?

On the basis of spelling, you might put these words in column B. But because they are pronounced more like the words in A, they belong there.

Some, come and the other words below are SIGHT WORDS because they are pronounced differently from most words which have the spelling -o[C]e.

In these SIGHT WORDS, the letter o has the #1 sound. The final letter e is silent.

LOOK AND LISTEN: some come done
none one[1] love

(Additional SIGHT WORDS can be found at the end of the lesson.)

GENERAL RULE

The letter e in final position is usually silent.

EXAMPLES: some come done

[1]The letter o in the word "one" = /w+#1/sounds.

Sight words -o- -o-

Listen carefully to the sounds of the underlined letters as the words in columns A and B are pronounced.

A	B
nut	not
cut	cot
up	odd

Where would you put the words of, son and from?

On the basis of spelling, you might put these words in column B. But because they are pronounced more like the words in column A, they belong there.

Of, son, and from are SIGHT WORDS because they are pronounced differently from most words spelled with o.

In these SIGHT WORDS, the letter o has the #1 sound.

LOOK AND LISTEN: of son from money
Monday won month other

(Additional SIGHT WORDS can be found at the end of the lesson.)

SUMMARY REVIEW

Sounds for o:

Lesson 1:

#0	o	
	on	(common spelling)
	mom	(common spelling)
	*	

Lesson 2:

#1	of	(sight word)
	son	(sight word)
	*	

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B. READING

Our reading program, under the direction of Lois Wilson, is probably the aspect of the program we continue to experiment the most with. We are at present involved in developing a reading series but it would take me too far astray to discuss it in detail. But I can mention some aspects of the program which may not be part of the conventional approach.

An integral part of the reading program is teaching advanced grammatical patterns (which the students have not yet studied for productive use) for receptive use, for decoding only. We put great emphasis on vocabulary acquisition, having become convinced over the years that our students' poor reading is directly related to their poor vocabulary. There is never any reading aloud; reading aloud is recoding not decoding and if anything interferes with the reading process. Of course there is no translation. Of comprehension questions, we put the major emphasis on before-questions, in West's terms, and spend very little classtime on police-type comprehension questions. Instead we prefer to spend time on discussions

of the rhetorical principles by which authors organize their writing and exercises designed to facilitate such comprehension. On the intermediate level, the reading and writing activities are immediately coordinated by type of writing, like comparison, classification, analysis, etc. But the basic problem is one we all share, making sure the students really do their reading; ultimately, we believe, one learns reading by reading.

C. WRITING

Another project I am involved in with ELI staff Robert Henderson, Mary Call and Patricia Furey concerns the production of a set of materials of controlled composition according to the same principles of MMC: 1) the pattern is presented in a model paragraph, 2) the grammatical explanation states the formal rule and the functional explication followed by 3) some fairly tightly controlled exercises with a minimum opportunity for making mistakes while the students first learn the pattern through 4) some fairly imaginative ones to 5) a free composition on a similar topic to the model. Again, a sample lesson may be helpful:

Model Paragraph

THE ASHTRAY CAPER

Detective Leroy Schmidt is trying to solve one of the most puzzling crimes he has ever encountered. Last night a diamond-studded ashtray worth at least two million dollars was stolen from the office of Mr. B. J. Mitchell, on the twenty-fifth floor of his company's headquarters. Schmidt thinks that it might have been an inside job, since it is impossible to enter the office without passing the security guards. Mr. Mitchell, however, says that the thieves could have come in through an open window by using a helicopter or a very long ladder. His secretary is very upset, because she should have closed and locked the windows. She told Detective Schmidt that she would have closed them before she left, but forgot when one of the guards invited her to dinner. The police believe that the guard might have tricked the secretary, but Schmidt points out that it would have been easier for him just to walk into the office through the door. The guard thinks Mr. Mitchell must have taken the ashtray himself. What do you think?

Explanation

Modal + have + past participle

The modal auxiliary verbs may and might (possibility) and must (probability) are sometimes used to talk about something in the past, by combining the modal with have and the past participle of the main verb.

Example:
Did Daniel call you last night?
I don't know. He might have called while I was outside.

Gloria got a very good grade on the test last week.
She must have studied a lot.

Other modal verbs in this construction (could have, should have, would have) are used to tell about something that probably did not happen in the past.

Example:
He should have worked yesterday.

This sentence indicates that he probably did not work.

I could have answered that question if I had studied.

This sentence indicates that I could not answer the question because I did not study.

Step 1

Read this paragraph about all the bills that Mrs. Ramirez must pay for utilities:

The end of March is very near, and Mrs. Ramirez has several bills which she should pay before the end of the month. She owes about $10 for water, $20 for gas, $15 for electricity, and $10 for telephone service. If she can pay them before the month is over, she will save about ten percent on each one, but she doesn't expect to receive another pay check until April 15. She might be able to borrow a little money from her brother, but he is out of town (he must know she needs some cash). With the money she has in the house, she can pay some of the bills, but then she will have to find cheap food for her family to eat, and she doesn't want to do that. So she has to wait and pay a little extra later.

Assignment: Now it is April; write a paragraph about the bills that Mrs. Ramirez had to pay last month, but didn't. Change all the verbs to the correct past tense forms. Begin:

The end of March was very near, and Mrs. Ramirez had several bills which she should have paid before the end of the month...

Step 2

Read the Model Paragraph about the ashtray caper, and then write a similar story about a ruby-covered candlestick that was stolen from the dining room of Mrs. Hilda Vandersnoot last night. Try to use the modal construction could have, might have, must have, should have and would have. Underline these verbs before showing your paper to your teacher.

Step 3

Write an original paragraph about an athletic team (baseball, football, soccer, or basketball) which has just finished a very poor season, and tell how they could have played better. Try to use the modal auxiliary verbs, and underline them before you show your paper to your teacher.[96]

These are materials designed to be a compensatory program for junior high school students from Hispanic background who still have some difficulties with English.

Students are assigned to specific patterns as they make mistakes in their regular course work. We have attempted to program these materials for individual pacing. The sample lesson only includes one exercise of each type but in the materials there are several exercises of each type, and the notion is that if a student completes a meaningful exercise correctly, he then proceeds to an imaginary. However, if he still makes many mistakes, he goes over the grammatical explanation again and then writes another meaningful exercise which must be correct before he is allowed to go on. Similar procedures are followed for the imaginary exercises. In this fashion the students receive as much aid as they need from the materials while they are allowed to progress at their own pace. The approach is an adaptation of Paulston and Dykstra.[97]

Amy Troyani and I have also during the last two years worked out a similar approach for teaching written English to young children. The following exercise has been prepared for the bilingual education program at the LaMar Center, Edinburgh, Texas.

First, the children listen to a record which tells the story of the three bears in Spanish. Next they listen to it told in English. Then they work through a sequence of exercises like the following on possessives. Notice the progression from mechanical through meaningful to imaginative activity:

1. DIRECTIONS

Make some sentences using the information in the boxes.
Be sure to use each choice in Box A and Box C only once.
Be sure that every sentence contains one item from each box.

A	B	C
Papa's cereal		big
Baby's bowl		too hot
Papa's bowl	is	just right
Mama's bowl		blue
Baby's cereal		little

1. Papa's cereal is too hot.
2.
3.
4.
5.

2. DIRECTIONS

Complete these sentences.

1. Papa's hair is brown.
2. I see _____ books on the floor.
3. _____ dog is very big.
4. _____ desk is in the last row.
5. I don't know _____ brother.

3. DIRECTIONS

Describe some things for us.

1. Tell us about something that belongs to Dalia.
   Dalia's dress is blue.

2. Tell us about something that belongs to the boy.
   _____.

3. Tell us about something that belongs to Mrs. Martin.
   _____.

4. Tell us about something that belongs to the policeman.
   _____.

5. Tell us about something that belongs to José.
   _____.

6. Tell us about something that belongs to the teacher.
   _____.

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79. C. B. Paulston, "Structural Pattern Drills: A Classification," Foreign Language Annals. 4:2 (December, 1970), 187-193 and "The Sequencing of Structural Pattern Drills," TESOL Quarterly, 5:3 (September, 1971), 197-208.

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82. Bruder, MMC, 351.

83. Bruder, MMC, 352.

84. Bruder, MMC, 352.

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87. Kettering, 22 ff.

88. Kettering, 45.

89. Paulston et al, 6.

90. Kettering, 54.

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